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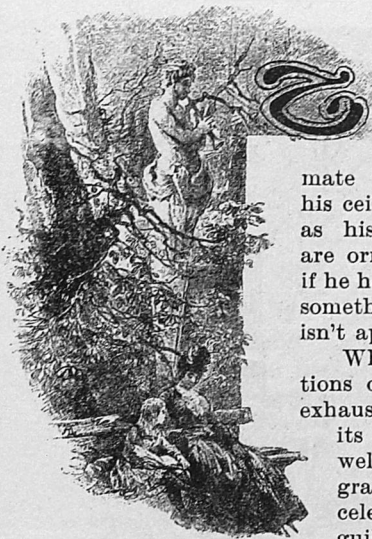
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THE DECORATOR AND FURNISHER.

CURIOUS DECORATIONS.



HERE comes a time when one has exhausted all the legitimate phases of decoration and seen his ceilings and walls ornamented just as his neighbor's walls and ceilings are ornamented, that he casts about, if he has any originality whatsoever, for something that will be unique if it isn't appropriate.

When mankind will make collections of pipes and odd buttons, and exhaust its time and the patience of its victims in persecuting every well-known character for an autograph, and collect shoes worn by celebrities, when mankind will be guilty of such offences we may naturally expect any other insanity

possible. There is a house in Grand Rapids, Mich., known as the Campan Mansion, which presents an instance of curious decoration. It was formerly owned and at one time occupied by Mr. Louis Campan, who distinguished himself in that part of the country by originating a bank, which failed before it could have its note issue signed and Mr. Campan became suddenly the possessor of multitudinous, unsatisfied but vigorous debts, and a large stock of unsigned bank bills; the former he creditably liquidated, the latter he appropriated to decorative use and covered the walls of one room with them. The engraving on the bills was done by a New York firm, and was an artistic piece of work, well worthy to figure upon the wall of the house of the president of a defunct banking concern. We doubt the possibility of this fashion ever attaining much popularity, as the opportunities are naturally limited, and few persons can draw on a demoralized bank for their wall paper.

In somewhat the same vein is the decoration reported in a recent newspaper paragraph concerning the residence of a Moscovite millionaire, whose smoking room is papered with a collection of bank notes issued by all the European nations, arranged in agreeable designs, the colors brought in harmonious contrast. The supposition is that this esthetic nobleman took the precaution to have his walls hung with linen before applying the paper wealth, so that misfortune or accident would not cause him to make a compulsory heir of his landlord.

These instances evidence the disposition of people to keep their gain and losses constantly in mind. Mme. Christine Nilsson has discovered a new and unmistakable way of doing this. In her "residential chambers" in Madrid she has papered the bedroom with the leaves of the music she has sung, and her dining-room with the hotel bills she has incurred in her travels. There is nothing remarkable about this, one will doubtless say, for the average Continental hotel bill is large enough to cover any Madrid dining-room. It might make the study of these rooms more interesting if the earnings from each score was marked upon it, the comparison with bills would be exciting—to Mme. Nilsson. It would be a sad blow to the ingenuity of the hotel keepers if they came in second best.

There is a decorated night mare on East Union Square that may be described by one who wishes to be polite and moderate, as curious. This is not exactly the word popularly used in speaking of it, but for the purpose of this article it will do. The walls are a mass of delirious streaks of gold leaf half an inch wide and extending in all sorts of curvatures from floor to ceiling, leaving a space about the centre in which is supposed to float a female figure, clothed in flowing hair judiciously disposed. There are two of these ladies glaring at each other from opposite walls, each life size and in a pose unlike anything that ever before came within the sight of man. Medallions of Sarah Bernhardt and Mary Anderson occupy two corners of the room and round up the circus effect admirably. If there is any ailment known to science for which rush of blood to the head is a remedy, the patient should call at this place and be cured.

There is an establishment on lower Broadway where the side wall depicts an animated marine scene with usual accompaniment of boats, and fishes and beach, while the immediate foreground is filled with a light-house (in fresco) some five or six feet tall, with its lantern let into the wall and revolved by clockwork, so that every half minute or less the light flashes out over the cashier's desk and the proprietor knows his funds are still there. No fatal results have yet been reported from this, but the opportunities are vast.

It is not necessary to enlarge upon the other exciting object on upper Broadway, where the ceiling is

ribbed with gilt rods from which are suspended brass bells, the floor is paved with brass tiles, and if the visitor escapes the ceiling falling on him he is liable to have the floor rise up and trip him, at least this is the optical effect the decoration has.

All these are eccentricities, permissible perhaps as phases of lunacy that are liable to develop in the steadiest people, and as instances of what is possible are full of interest, they are worthy of study as a revival of primitive ethics in the art of beauty.

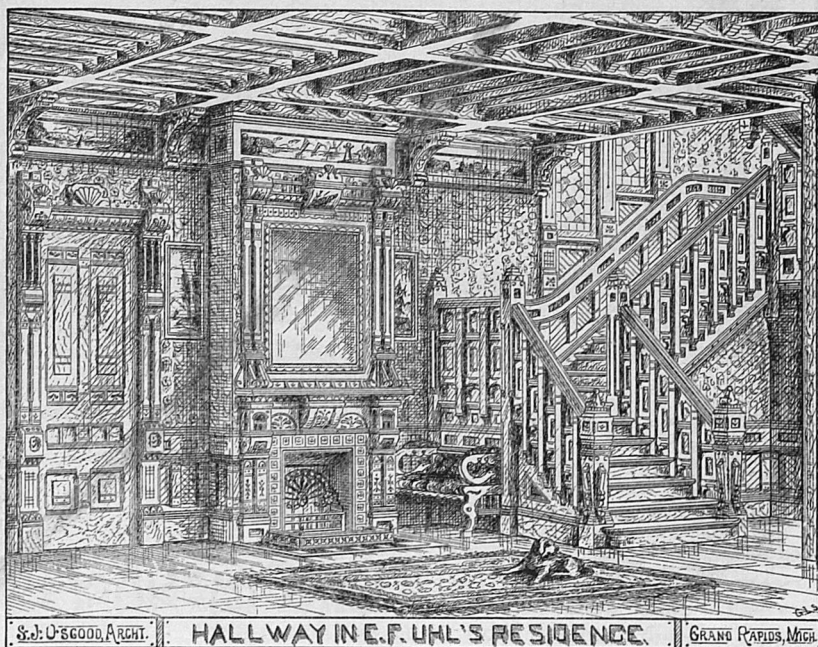
There is an old substantial structure on Lafayette Place, one of the houses built when mortar was made up of the ingredients that nature intended for it, a house occupied at one time by Wm. B. Astor, descending in tenancy to Seighortner, the restaurateur who, by the way, gives the finest dinner this country can produce, where there is a bit of old decoration done shortly after Colonial days, it is in the café extension, and it reproduces the Arabic in form and color to perfection, a striking lesson too, upon the strength of material of that period, and a proof of the slight improvement our years of practice have made in the art.

This recalls the queer restaurants of Paris, where the furnishing is in harmony with the name and the attendants are costumed to correspond. The "Brasserie des Reines des France" shelters, in the persons of its pretty waitresses, a counterfeit of all the queens that have ruled the festive courts of the country, the difference in their attire marking their individuality and their epoch, while a rival concern displays the kings. It may be incongruous to find Marie Antoinette officiating at the cashier's desk of the one and Francis I. performing similar duty for the other, but doubtless either of those personages would have done it in reality had occasion required it, as gracefully as they did many other duties. The "Cafe d'Enfer" has its walls in flames while the waiters personate devils in the conventional red and accessories. In another Cafe known as the "Chateau d'If" the boxes for supper parties are cells, the ornamentations are shackles and ball and chain, the waiters are jailers or convicts, and we presume many of the customers feel quite at home.

However far fetched these French ideas may seem to be they are carried out artistically, and there is nothing in them to offend the eye, there are no such horrors encouraged as the three we have located in New York.

CARPETS.—Among importations from India and Persia are some exceedingly fine and large carpets executed after designs sent out from here by native weavers, and which have the peculiarity of combining strictly oriental features, yet with a lightness of effect foreign to the closely set and strongly contrasting figures of the traditional patterns. This is effected by merely confining the latter to centre, corners and border and filling up the area with wide spaced thorn-like projections which serve to connect center and borders whilst keeping them wide apart. The result is much the same as introducing sprays of grass and feathery ferns into clusters of flowers and foliage, causing them to look less heavy. One of these carpets, some twenty-five by twenty-feet comes to \$240. Brown, red, white, green, blue and black are the prevailing colors.

PLAIN "cartridge" paper or Munroe Ingrain has an extended popularity as a ground work for many forms of decoration. It has been used by eminent artists, and is in high favor for panels, screens, and various medium sized articles. It has a surface somewhat like a fine flock, and makes a most assimilative background for broad effects in color and handling.



S. J. OSGOOD ARCHT.

HALLWAY IN E. F. UHL'S RESIDENCE.

GRAND RAPIDS, MICH.